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A Position Paper . . .
. . . No. 18 of a Series

CULTURE AND EDUCATION

*A Statement of Policy
and Proposed Action
by the*

REGENTS OF THE
UNIVERSITY OF THE
STATE OF NEW YORK

THE STATE EDUCATION DEPARTMENT
ALBANY
JANUARY 1973

THE UNIVERSITY OF THE STATE OF NEW YORK

Regents of the University (*with years when terms expire*)

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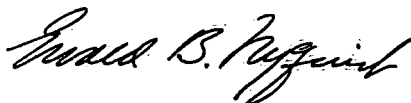
President of the University and Commissioner of Education
EWALD B. NYQUIST

FOREWORD

The rôle of the Regents usually is seen as related to elementary, secondary, and higher education in New York. In this paper the Regents wish to clarify and make explicit their support and responsibility for cultural institutions of the State, most of which hold Regents charters, and all of which are held to be of the greatest current or potential value to education in the largest sense.

The nonprofit performing arts organizations, the libraries, museums, and historical associations provide a variety of educational experiences which contribute directly to the learning process of citizens of all ages, and indirectly enrich the lives of millions of our people by broadening the horizons of those who avail themselves of the opportunities. Many formal services are provided now to the educational system by the cultural institutions — others are proposed or could be available, given sufficient funding.

Many of our most prestigious cultural institutions are retrenching or stand in danger of oblivion. They must be supported, not only for what they are, but for what they can be for students, for adults, and for government, business, and industry. Recognizing this, the Regents urge measures which will strengthen them internally, will result in greater interconnection of the educational and cultural networks of the State and call on individuals, corporations, and government to maintain and enhance these institutions as our great cultural treasuries.

A handwritten signature in dark ink, reading "Ewald B. Nyquist". The signature is fluid and cursive, with the first name "Ewald" and last name "Nyquist" clearly legible.

EWALD B. NYQUIST

*President of the University and
Commissioner of Education*

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INTRODUCTION

The great cultural treasures of our civilization are mortally threatened — some by public apathy, some from a kind of institutional dry rot, and most from financial malnutrition — the last perhaps a secondary sign of the more basic causes. In any case, the symptoms of their malady are obvious, the treatment must be prompt, specific, and realistic.

Recognizing that education and culture are intertwined and interdependent, the Regents feel a great urgency to lend their voice and support to the maintenance of what they believe to be both good and essential elements of our society — the cultural institutions of New York State. In a State as influential and complex as New York, the ranges of influence of these institutions is equally diverse, ranging from those oriented to local or specialized enrichment to those holding national or international stewardship. It is a matter of more than statewide concern.

As a part of their constitutionally assigned responsibilities, the Regents have chartered, incorporated, or otherwise served almost 700 public libraries, 100 museums (including botanical gardens and zoos), over 350 historical associations, nine public television stations, and hundreds of other cultural groups ranging from established dance festivals to the dedicated preservers of a great artist's birthplace. As further evidence of their deep involvement, they have, with the advice and cooperation of professional associations, promulgated rules and regulations to register or accredit the libraries and museums so as to insure the quality and responsibility to the public of at least these major groups. The Regents are also responsible for the actual operation of State-sponsored cultural institutions, the State Library, the State Museum, and diverse but basic State services in history and telecommunications. In elementary and secondary education, numerous programs, with direct impact upon the students of the State, are in progress through the continuous cooperation of the Saratoga Performing Arts Center, the Lincoln Center for the Performing Arts, and numerous smaller art groups.

The spectrum of cultural institutions is so wide, especially in New York State, that no declaration of principles and philosophy relating to them can apply equally to all. They attract overlapping but differing audiences, they depend on a great variety of financial resources but often are supplicants to the same core of givers, and they differ notably in the permanence and continuity of their recognized role and how this is met. Even within a single type of cultural institution, there are differences in goals, responsibilities, and programs; the great reference

and research libraries maintain for posterity the heritage of the past in all forms of documentation whereas collections of public, school, and college libraries are continually updated and renewed. Museums also must periodically renovate and reinterpret so as to stay in touch with the times; even those devoted to art must reevaluate their goals and update research programs and exhibits to meet their stated purpose. Historical associations are usually small and purposefully parochial in their scope; their devoted stewardship of local and regional history stimulates some cultural supporters to efforts which other groups may not have the concern or the free time to support. Some institutions deal with living objects, some with the remains of all that could have been preserved from a past now largely erased. And with the performing arts we are concerned above all with fleeting experiences which, when the ideal goal is reached, leave a permanent set on the total emotional experience of both the performer and the viewer.

CURRENT PROBLEMS OF CULTURAL INSTITUTIONS

In the daily press it is difficult to find evidence that the Regents sense of the importance of our cultural institutions' role is widely shared. The New York Public Library, a major cultural and research resource of the Nation, has an operating deficit of about \$1,250,000. The closing to the public of the Science & Technology Research Center of this library and of the Research Library for the Performing Arts were averted in 1972 only by a last ditch fund raising effort. The Metropolitan Museum of Art and the Museum of Modern Art, both landmark institutions, made drastic staff reductions in the same year, especially in the education sections — the area which all concerned museums recognize as most worthy of expansion. Across the State in the museums and libraries, conservation and cataloging of materials has been deferred, vital research curtailed, exhibit halls closed, and hours of public access reduced. Static or reduced budgets have even made it impossible to buy reference and research books, and these will not all be available for purchase at a later time.

Another aspect of the crisis has been less widely reported. The majority of cultural institutions are victimized by their own successes, for unlike other educational institutions, they are faced by a rapidly rising, rather than declining, clientele. In three decades, for example, museum visits nationwide have increased 1400 percent, from 50 million annually to 700 million. In other areas, visitorship has declined slightly, but total services provided have increased. They all must face, however, not only the identical fiscal constraints imposed

by inflation and the leveling off of philanthropic and foundation support which result from an uncertain economy and stiffer tax laws, but also an unrealistically low level of State and Federal funding. An examination of the social priorities on which such funding is assigned seems to display a wholly unrealistic ranking of these fragile but irreplaceable educational resources. One must recognize that the continued viability of the more successful institutions reflects outstandingly good management in the face of adversity. This is not to ignore the outdated and short-sighted attitudes of many of the institutions themselves, some of which are poorly managed, have confused or no priorities, and inadequate realization of their opportunity for public service.

The problem of greatest immediacy is to review the growth and use of these institutions, not simply because they exist, but because they have a vital and relevant contribution to make to the well-being of all of our citizens regardless of their origin or income. This is an effort which must involve the institutions themselves, an expanded clientele, and a diverse base of financial and moral support. And all this means making changes.

TRADITIONAL AND CHANGING SOURCES OF SUPPORT

Historically, the major cultural institutions of the State, as elsewhere in this country, sprang from private munificence or governmental concern. "Over the years men and women prominent in American cultural, educational and business life bought widely and passionately and passed their collections along to the public as a gift. Largesse on this scale, perhaps a peculiarly American characteristic, considered private wealth to carry a public trust." * Even the Smithsonian Institution, "the Nation's attic" and one of the most diverse and representative of our cultural institutions, was initiated by such private philanthropy.

The concept of tax-supported public libraries was incorporated first in the New York District Library Law of 1835. Extension of that principle of state and local government has resulted in the free public library system which is now considered a birthright of our citizens. Even this, however, was supplemented by the major philanthropies of such men as Andrew Carnegie, who felt that the surplus of his acquired wealth should be distributed for the general welfare, and in backing up that philosophy, supplied the funds for construction of nearly 1700

* Metropolitan Museum of Art — 1972.

library buildings throughout the country, over 100 of them in New York State.

Other institutions were sponsored by ethnic and professional associations who wished to share their special cultural contributions with a wider public. Still fewer, like the State Museum and State Library, had their origin in government initiative and long-range support.

Although "princely giving" by individuals is still significant in newsworthy instances, it is no longer adequate and the cultural institutions are face-to-face with a situation in which either they themselves will change to meet the times, or less desirably, be changed — in the latter case perhaps to the detriment of those very qualities which made them great.

If self-directed changes are to succeed, they must build upon an adequate understanding of relevant changes in the society at large. What has been happening among those who might support the institutions and their work?

The heirs of the earlier individual philanthropists have most often been foundations managed by trustees and professional staffs. However, entrepreneurs in giving are not expected to be entrepreneurs in getting and so there seldom has been sufficient growth in the foundation endowment to offset both inflation and population growth and needs.

More modest in the size and scope of their individual contributions, but comprising an extremely important constituent group, are the local elites of community leaders. Here again there have been changes. Several generations ago, locally oriented leadership and support for the cultural institutions was dominated by the "old middle class" — self-employed businessmen, shopkeepers, farmers, and professional people among them. Today some of the latter retain their status as before, but the old middle class has largely been superseded. Its successor, a "new middle class," is represented by transient and salaried people: branch managers, staff experts, salesmen, teachers, and government administrators. It is a group with great geographic mobility and little attachment to any one locality. It has been charged that it is "more interested in fashion and less in tradition." What is probably more true is that, in the face of mounting and constantly changing social pressures, the new middle class loses sight of the basically unifying and supportive role of the cultural institutions. If its leadership has no conscious excess of leisure time or disposable wealth, it does have influence with the corporate sources of wealth which may be decisive. Its value structure (with notable exceptions) is a major determinant in the allocation of corporate giving and,

through the legislative process, with State and Federal support as well. In some localities outside the major urban areas, the old middle class is probably still as influential as ever, but its influence is no longer connected to major private or governmental financial resources.

The institutions with which we are concerned have a large potential clientele. But it is a clientele which sees these institutions primarily as bearers of a cultural *past*. And at present, the past is not as important a concept to either the young or the middle-aged as the *future*. Therefore, a superficial but popular impression seems to exist, that museums, historical societies, archives, the core of the libraries' collections, concert halls, and opera houses can no longer be relevant. If the reasoning behind such disenchantment is weak, the feeling is human and strong.

The currently popular concept of *Future Shock* has articulated what most people have felt intuitively. Alvin Toffler documents the range and rapidity of change in the world around us — and the demands it makes on us, and points out the shock effect this has on the world view of the person raised on the intellectual and spiritual diet of an earlier generation (or even a shorter interval!). Adjustments to both the future and the past are needed for a reconstruction of a common world view — a frame of reference, a morality, a sense of community. Of the two, the *future* is the more demanding: only *it* threatens one's children, home, and job. Angry lobbyists for change come in droves — they all make some headway. With every breakthrough for their future, they tear a page out of the written history of the American past as it has been accepted among the white middle class. This is constructive if it corrects errors in the “myths” of our past — we must be concerned that substance replaces the gaps left by loss of the familiar.

The resultant uncertainty of what is meaningful or even credible in our past is wide and deep. There is even some acceptance of the view that the past is only a trap from which to escape and that appeals to its positive values (a basic assumption of this statement) are but fraudulent attempts to smother a healthy revolution.

Extremes of opinion, disorientation, and even desperation notwithstanding, there remain the facts of increasing attendance or increased usage of the services offered by the cultural institutions. The population has increased in the cities and suburbs, with educational levels, geographic mobility, leisure time, and average incomes rising concurrently. The schools have annually sent millions of student visitors to them, and have been encouraged to do so. But school children are not a source of operating revenue. Nor are new borrowers of books

from libraries producers of fresh income. Throngs of families and individuals have elected to join as members of their local museums, historical societies, concert series, and theater groups. But their financial commitments have typically been at the minimum financial level. They can pay the annual costs of membership, but are unable to help the institution much, if any, as donors. Virtually every positive response to legitimate pressures for the institutions to reach out into new neighborhoods and audiences with branches, tours, and extension services proves to be an added financial liability.

This then, is the road on which our cultural institutions find themselves — a chasm of financial ruin on one side, a crumbling cliff of credibility and alienation above, and dead ahead an apparent blockade made up of indifference, lack of understanding and a vast uncertainty as to their educational role in what is increasingly becoming a “knowledge society.” The only certainty is that they cannot go back.

TWO GREAT EDUCATIONAL SYSTEMS

There exist in this State, and in the Nation as well, two great educational networks desperately in need of financial support. The network of schools, universities, and related facilities, both public and private, represents the central instrument for the accomplishment of the educational process. The character and purpose of the various kinds of institutions which comprise this network are too well known to detail here. The financial crisis which confronts the various components of this network is equally well known.

The other network is that of the cultural institutions. Although these two networks share a common purpose and responsibility to society — the education of people — they have done their work separately and independently. There is very little acceptance of the fact that cultural and aesthetic values really are the stuff of education and that they represent learning experiences which belong in the lives of young people — to say nothing of adults. It is for this reason that the arts continue to suffer a low priority in education and remain largely in the category of frill, after-school activity, or enrichment. Logically, the practical and humanistic knowledge taught by the school-university network is inseparable from the knowledge which is imparted through the network of cultural institutions. Because both of these networks serve essentially educational purposes, the Regents believe that many of the difficulties confronting both, particularly their financial needs, must be viewed as parts of a single problem of the gravest concern to the future of education in New York.

At the moment there is no certainty about how best to connect the two networks. None of the proposed local level solutions — museums as adjuncts to schools, museums and/or libraries as alternative schools, museum/school neighborhood resource centers, or the voucher system — has been adequately tested. Experiments in regionalizing services and resources are promising but have not been fully exploited. For adults whose best educational opportunity may now be limited to individualized, nonsequential instruction and academic recognition of this through some such evaluative and degree granting process as the External Degree, the need and demand will be an escalating one.

More and more cultural institutions are showing their willingness to share the burden of formal education, often at the expense of unbalancing their budgets. It not only makes educational sense for schools and cultural institutions to share their resources, the economics of the situation makes joint action imperative. More than one type of institutional cooperation is doubtless needed, but even when the best arrangements have been found and adopted, the challenges of program definition and quality will remain. Working arrangements among specialists must be developed. Among artists, curators, librarians, teachers of children, and specialists in other fields, there is room for more productive relationships than a mutual nonaggression pact. The supply of appropriate talents, at least in the urban areas of the State, may not be as short as it appears, but it can be effectively allocated only on the basis of a realistic view of the "demand" side of the equation. Not only are there such widely recognized groups as the young, old, urban, suburban, rural, amateur, professional, gifted, and slow; there is also the fact that individuals typically belong to three or four of these groups plus several others. *And it is the individual, in his group relationships, who responds to educational and cultural opportunities.*

THE DIVERSITY OF NEW YORK'S CULTURAL INSTITUTIONS

The operant role of each of the major cultural institutions is unique. There are examples of each in New York State. Within this complex political entity we have the preeminent public library system, consisting of several types of free public libraries, combined into regional systems and backed up by major regional and specialized libraries and by the State Library. In another network devoted to reference and research support are many of our foremost industrial, academic, and professional society libraries. With State guidance and minimum

funding, they provide cooperative services to business, industry, and scholars. Other networks are being developed for specialized needs (health sciences) or consumer services (computerized ordering and cataloging). Growing media collections and public archives have their own major cultural role.

The great museums of art, history, natural history, and science combine with the aquariums, and botanical and zoological societies to collect, preserve, exhibit, and interpret the three-dimensional objects of our past and present cultural complexes. To know what man was, is, and has achieved, and how he reacts positively or negatively with his environment, is the special role of these institutions. Specialized types within this group are the historic sites, houses, and societies, each of them limited by time and geography to its specific part of the State.

The performing arts companies, symphonies, opera, other musical groups, theatre, ballet, and other dance groups have the same strength, vitality, and cultural impact as the libraries and museums. Their performances are transient, but they are capable of leaving behind them an experience with their art which can echo through a lifetime. They have impact as an educational force, and the Regents have recognized this in all possible areas of cooperation.

There is no need to document in detail the diversity and scope of this State's cultural enterprises. This has been done almost definitively in the 1971 annual report of the New York State Commission on Cultural Resources. In this and other documents like the 1968 Belmont Report on America's Museums, an irrefutable case has been built on statistical, philosophical, and fiscal arguments that museums and similar cultural institutions are vital national resources, economically as well as culturally, but especially as an integral part of the educational system in all its ramifications. They are the custodians of our records and our mores, and they offer, more than any other place, the opportunity for self-fulfillment above the levels of survival and of material satisfaction.

THE FINANCIAL PROBLEM

Whatever their size or responsibility, today's cultural institutions in the United States live a hand-to-mouth existence. The Saturday Review recently editorialized that "our government spends less per capita on the arts — just 15 cents — than any major nation in the Western world." This was contrasted (for example) with a per capita outlay of \$2.42 in West Germany and \$1.40 in Canada. Thus our northern neighbor with slightly more than 10 percent of our popula-

tion, spent an amount close to 90 percent of our own last year's Federal appropriation to the arts. With this record can we truly be considered a cultured nation — or one concerned for education?

Present cultural support is derived from endowment, individual and corporate giving, memberships and admission fees, foundation funding, government subsidy, and often forgotten — voluntary services. Of these, the major support in the past has been from the private sector, endowment, philanthropic gifts, and foundation funding. These have all been reduced drastically in recent years for reasons already mentioned — just at the period that the cultural institutions have been forced to cope with greatly increased personnel costs (earlier, they were unrealistically low), wildly inflated acquisition costs of materials, and a vastly enlarged and diversified clientele. The urban situation has caused a progressive deterioration of municipal support. The only bright spot has been a modest upsurge in government support — pioneered in this State by major and exemplary funding, particularly of the visual and performing arts, through a great variety of project grants of the State Council on the Arts, by increased funding of public library systems and other library networks, and at the Federal level, by appropriation through the National Endowments for the Arts and for the Humanities, the National Science Foundation, and through Library Services and Construction Act funds. With the exception of State and Federal support of public libraries, this funding is generally annual or short-term grants for highly specialized or innovative proposals. No “meat and potatoes” money exists on which the institutions can depend to keep the doors open, render the basic services, and carry on long-range projects with continuing costs. *There* is the need and it has not been met.

Fiscal responsibility must be more equitably and rationally divided. If the institution is restrictive in its membership or objectives, it should be self-sufficient. When it is a matter of local concern and impact, the locality should shoulder the burden, hopefully with help from the Council on the Arts so as to improve the outreach and upgrade the quality and variety of services. Regional institutions have a clear claim on local and State resources or on Federal funds funneled through an appropriate State agency. Those unusual institutions which transcend political boundaries in their dual cultural-educational role demand the strongest and broadest support that the State and Federal government can afford. Here, “afford” should be viewed in light of all the business and industrial research and educational impact they provide for the economy. This, unfortunately and short-sightedly, is with notable exceptions usually taken for granted,

and the corporate beneficiaries get a "free ride" for the vast advantages they and their employees gain over and above expected returns for taxes paid.

It is at this point that corporate giving can and should be solicited and bestowed. As a single example, the Corning Glass Works Foundation contributed substantially to assist in the construction of a new public library building in Corning, New York. In 1973, this will not only serve the city and town, but also be the central library for a system of about 32 member libraries. Other major New York industries could be cited for similar local and regional support, but far more commonly the ceiling, as well as the floor, of such corporate giving is set only by management's view of the requirements of good public relations. The exceptions are typically characterized by the dominance of a firm by one person or family of exceptional public or social concern. Whatever the rationale — of enlightened self-interest, creation of a better community for one's employees, or a reasoned plowing back of a portion of research and development money to basic State and national resources, business and industry must bear a greater share of contributions to unencumbered operating funds and endowment. In this area of responsibility to the national welfare, only the major units of government and the corporations, taken as a group, have shirked their full responsibilities for services given.

REGENTS RECOMMENDATIONS

In the light of the truly perilous situation in which major cultural institutions now attempt to function, the Regents urge positive action in each of the following measures on the part of all participants:

The Cultural Institutions

1. *Their governance should quickly evolve from a prerogative of the elite, who have built and maintained these national treasures, to a fully shared responsibility between those who have demonstrated special talents and experience in fund raising and management, and those who represent the new clientele of the community, especially young people and representatives of diverse cultures.*
2. *The institutions should be alert to every possible opportunity for a widened appeal.* More direct involvement of their presently broadening constituency will encourage fuller public support. This can influence positively the flow of small personal donations and at the same time indirectly build a climate of support

for both increased corporate giving and government funding. For all except the most scholarly of institutions, the involvement of the user, especially through interpretation, must be directed at increased opportunity for his quest for information and enlightenment, not just at communication with professional peers or disciples.

3. *The institutions must grasp every opportunity to control costs and increase efficiency by encouraging sound management practices, applying any increased funding to application of technological measures leading to improved services and reduced costs, and through networking, sharing common facilities.*
4. *Diversity is desirable but competition and overlap among institutions is wasteful of what, under the best conditions, is limited financial support. National and State associations must bend all possible efforts to encourage desirable mergers of facilities and especially to discourage the development of new duplicative institutions in the same regions.*
5. *Wherever practicable, sharing of collections should be initiated by the larger institutions so that more people can see and use cultural objects in more places. In museums, in contrast to libraries and the small historical societies, the vast majority of the collections are now stored away, accessible only to staff and visiting scholars.*
6. *A higher priority on exhibition and interpretation, which provide the greatest educational opportunity for the general public, will do much to reduce alienation on the part of those who as yet cannot grasp tradition or relate it to their lives. More pervasive integration of the cultural institution's programs and activities with those of schools and colleges will contribute immeasurably to this goal.*
7. *The opportunity for voluntarism, especially as related to the educational role of the institutions should not be a privilege of wealth or status and must be opened to the whole community. Volunteer input, especially when focused through special training, can enrich both giver and receiver and provide manpower in lieu of financial support.*

Regents Action

1. *The Regents recognize the cultural institutions in the broadest sense as an integral part of the educational system. A recent estimate of the "learning force" in the United States in 1970 was 124 million people of whom "60 million students were in the educational periphery of corporate and military training programs, proprietary schools, anti-poverty programs, correspondence schools, and other adult education programs conducted by service organizations, unions, schools and colleges." **

* Michael Marien, "Higher Learning in the Ignorant Society." *The Futurist*, April 1972.

It is the Regents responsibility to see that the cultural institutions on which this "learning force" must depend is of unquestioned educational quality so that precious study hours are not wasted and that well-intentioned fiscal support, from whatever source, is not dissipated. This we will do, with the help and cooperation of the institutions and of the professional associations.

Educational dollars should be utilized to support in-school and out-of-school education for the students of the State. Lacking dollars, in-kind reimbursement, such as school space for mutually agreed-on programs or provision of technical facilities and support for community based cultural groups, could be helpful substitutes.

2. *The Regents are convinced that apparently pragmatic but truly short-sighted program eliminations of low overhead courses in art, music, and drama are antithetic to the goal of producing broadly educated, fulfilled human beings, and successful citizens.* Through steadily increasing student interest in the arts, the number of licensed music and art teachers has virtually doubled in this State in the last decade. Nevertheless, under the pressure of austerity school budgets, programs in the arts and humanities are often the first to feel the fiscal pruning knife. This can only delay the full maturity of the individual.
3. *The Regents feel the need for continuing advice on their concerns and interests in the present cultural institutions of this State and will appoint a Council of Cultural Advocates.* This group, to be made up of knowledgeable leaders from a cross section of the total community, will not duplicate any advisory body now associated with the Regents, for it will not have the specialized interests of their advisory groups already active in the cultural area, such as the existing councils on libraries or telecommunications or of regional groups developed to stimulate business support of education in the arts.

The council's role will be to advise the Regents on their role in support of cultural institutions, in the broadest sense, as part of the educational system, and under policy guidance from the Regents, provide liaison with those existing groups who use, fund, or otherwise support such institutions. Its role is intended to reinforce positively the public's view of those institutions and to convince government and corporations of the basic contribution of those resources they will be asked to support. Those colleges and universities which train the teaching corps which most often serves as the intermediary between the two networks must be led to full recognition of the untapped resources and how they can be exploited for the gain of the total learning process. The Council may also influence the institutions themselves to undertake new ventures and procedures which will not only preserve their traditional activities, but will bring them into step with the times and open their doors to a more representative audience.

This council will work with such established groups as the Council on the Arts, the Partnership for the Arts, the National Endowments, government commissions appointed to investigate the pros and cons of cultural support, and especially with leaders of minority groups and concerned citizens, professional associations, business, and industrial beneficiaries. The Department's operational and planning activities also need this regular liaison to support their common purpose for the public good.

Legislative Action

1. *Legislation intended to update and increase the formula support for public libraries and other library networks to which they contribute is proposed by the Regents.*

The time has come, most appropriately in a decade of bicentennial celebration, for all branches of government, strongly supported by business and industry, to shoulder a greater portion of the financial burden for library services.

The legislative formula for funding public library systems and the appropriations for Reference and Research Resource (3R's) networks and the support of libraries in rehabilitative institutions (prisons, mental hospitals, and institutions for other socially disadvantaged and isolated groups) remain the same as in 1966 in spite of increasing demand for services, inflation of costs, and the recognition of the institutional and data base role of libraries. We urge extension and modernization of this formula funding, first developed with Governor Rockefeller's support in 1965. The concept of formula funding for each of the interdependent library networks reflects the diversity of the State and yet provides a fiscal base for sound program planning.

2. *The Regents propose State funding of those chartered museums that meet accreditation standards.*

Formula funding for museums, like local assistance funding for libraries and for elementary and secondary education, is a basic essential for continuity of planning and programing. Such funding has not been approved previously because, in contrast to the libraries and other educational agencies, there was no yardstick by which it could be certain that public monies would go only to accredited institutions which could meet established minimum standards of performance. This has now been corrected. The Regents, working closely with the American Association of Museums and the New York State Association of Museums, have promulgated rules by which provisional charters will be granted only to those museums which are working toward recognized public contributions in the areas of storage conservation, research, interpretation, and exhibition — all leading to educational goals. Finally, absolute charters will be granted only to those institutions which have met the accreditation standards of their peer professional groups and have thus demonstrated a social responsibility which may be rewarded by

public recognition and hopefully by fiscal support. The concept of formula funding in support of museums is not intended to be substituted for presently available project funding. The two should be complementary.

3. *The Regents urge State funding of the various public television councils and associations which recognizes more equitably the value of public television to lifelong education.*
4. *The Regents urge the Congress to support the educational rôle of cultural institutions and networks with local agencies and institutions.*

There is very low Federal funding of nonclassroom cultural education activities. The Federal-State partnership Program of the National Endowment for the Arts provided \$4,125,000 in 1971, with a maximum of only \$75,377 per state; the Museum Program provided \$1 million nationwide in 1971, and the Historic Preservation program provided \$2,300,000 in 1970. Even library aid, traditionally the bright spot in this area, is suffering from shrinking funds. New and increased Federal funds for operation and construction are essential if the cultural institutions are to achieve their full educational potential.

CONCLUSION

It *must* be recognized that great collections of art, of scientific records and specimens, or of manuscripts and the research, publications and exhibitions flowing from these, constitutes a major portion of our national heritage — the roots of our continued growth. As such they must be nurtured and sustained in proportion to total national growth. Our cultural institutions constitute an inseparable part of our social structure and their withering, through neglect, should be viewed not as a limited casualty, but as a national disaster.